IN THE PICTURE WITH MADONNA — Two lucky winners of a competition at Italian EHR net Rete 105 were given the chance to meet Madonna during her promotion campaign for album "Erotica." The event was later followed by a disco in Milan during which the album was previewed.

PolyGram Plans Two-Track CD Euro Rollout

by Machgiel Bakker

PolyGram International will launch the two-track CD single on a Europe-wide basis in an attempt to combat declining sales for the configuration. Encouraged by the success of the soundcarrier in France, it will be opened up for all of the multinational’s label imprints.

The two-track CD will have a dealer price of around DM 6 (app. US$3) to distinguish it clearly from the more expensive CD Maxi. The two configurations will also be differentiated in terms of packaging: the CD Maxi will continue to be sold in its jewel box, while the two-track CD will come in a cardboard sleeve.

PolyGram International marketing director Mike Allen says the soundcarrier should help bolster slumping singles sales. "We need to establish a digital equivalent of the 7" single," he says. "On vinyl, the 7" and 12" formats were different in size. With the failure of the 3-inch CD, we don’t have that marketing advantage. Looking at how the French have succeeded, we’ve learned that different packaging is crucial. Packing in cardboard has two advantages: it is more cost-effective and it creates a visual differentiation. Encouraged by the success of the soundcarrier in France, it will be opened up for all of the multinational’s label imprints.

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The first singles to be released in the new format are two by A&M Sting’s If I Ever Lose My Faith In You on Jan.

(continues on page 25)

BPW To Launch Three New Charts Using PhonoNet Data

by Miranda Watson

Separate dance, classical and jazz singles sales charts will be launched in Germany by the end of next year using data compiled by PhonoNet, the company founded by the country’s record trade body BPW. PhonoNet has been moving closer towards its goal of establishing an electronic in-store sales monitoring system to replace the old and much-criticised questionnaire system. Over 50 stores are now taking part in the PhonoNet system and testing will begin during the first quarter of 1993 using 40-60 outlets.

These developments were discussed at a meeting held last week between BPW MD Peter Zombik and Logic Records MD Matthias Martinsohn, who heads a dance interest group which has been protesting the use of airplay weighting (in positions 51 through 100) in the Media Control sales charts since it was introduced one-and-a-half years ago. Logic and other record companies are hoping the more accurate and reliable sales data supplied by PhonoNet will make a return to a sales-only national chart possible.

Martinsohn claims the use of airplay weighting puts dance companies at a big disadvantage because the music gets little airplay in Germany, unless it has already charted. After bantling for changes to the current charts for more than one year, Martinsohn now worries that some companies might give up. "These recent developments are good and I’m pleased that we’ve had such open dialogue," he says. "The fact that... (continues on page 25)

Havas Drops Proposal To Buy 51% Stake In RMC

by Emmanuel Legrand

French media group Havas has abandoned its attempt to buy financially troubled Radio Monte-Carlo, the company that operates full-service RMC and FM gold net Nostalgie in France. According to earlier reports (M&M, October 17) Havas planned to take a 51% stake in the company and hoped to finalize the deal before year-end. Havas president Pierre Dauzier decided to terminate the project due to the opposition it has raised among the media community in France. In a brief written statement, the company announces, "Taking into consideration all the different elements... (continues on page 25)

Rush Expected For UK Regional Licence

by Mike McGeever

Most of UK radio’s heavyweights are expected to bid for the north-west England “regional” franchise—the largest of the five new ILR licences—that was advertised on December 8 by the Radio Authority.

The FM service will cover most of the greater Manchester area, Merseyside, south- and mid-Lancashire and the northern district of Cheshire. Likely to reach 4.3 million adults, it will be the largest service outside of London.

And awarding the franchise, the Authority will evaluate the extent to which each applicant offers a programme service which would broaden audience choice in relation to all the ILR services operating within the region whose current licences do not expire until September 1, 1994. None of the five regional services will be on air until that date.

(continues on page 25)

M&M Presents Its Year-End Jazz Special. Also, A Look At Whitney Houston’s New Album. See Pages 10 - 14 & 9.

ATTEMPT, Jazz Radio Programmers On Page 11 PolyGram JAZZ Presents.......

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INXS

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THE SINGLE OUT NOW
In Rotation on
35 Platinum and Gold stations
7 More Adds In All Formats This Week!!
Uncertain Finances Thwart Factory, London Deal

by Mike McGeever

The collapse of Manchester-based Factory Records' sale to PolyGram's London Records was largely due to the independent label's ambiguous finances, according to London Records GM Colin Bell.

Factory's bankers, National Westminster Bank, called in the receivers on November 24, shortly after the deal was abandoned between Factory and London, leaving the indie with debts of more than £3.2 million (app. US$5.0 million).

Commenting on the failed negotiations, Bell says, "We were consistently negotiating with Factory, but every time we went back, their financial position seemed to deteriorate. In other words, as the talks progressed, the real financial position turned out to be different from what they had told us as at the beginning. It became increasingly impossible to make a deal that would work. If a deal doesn't have some kind of ability to at least break even and potentially make money, then you are staying off the day." He adds that if London Records would have bought Factory Records it would inevitably have to pull the plug on the label within three years. Although both sides earnestly wanted to reach a deal, says Bell, "it just became an impossibility. But I don't think there was any bad blood between us.

He declines to comment on the progress of talks to sign one of Factory's flagship acts New Order. The Happy Mondays is Factory's other success story, but the label does not hold the rights to the masters for either of the two acts.

Factory was founded 14 years ago by its president Tony Wilson. The label was heralded as an innovator in unorthodox A&R policies, which they later had to adapt to changes in the market. London/PolyGram signed a licensing deal with Factory earlier this year, giving the PolyGram affiliate Factory rights on the continent with the exception of Benelux and Germany, where Rough Trade has produced rights.

ABBA GOLD GOES PLATINUM — At a recent party in Sweden to celebrate the release of the "ABBA Tribute" album, Benny Anderson and Bjorn Ulvaeus of ABBA were presented with platinum records for sales of almost three million copies of "ABBA Gold". Pictured (l-r) are: PolyGram International director of catalogue marketing Chris Griffin, Benny Anderson, PolyGram Sweden MD Lennart Backman, Bjorn Ulvaeus and Polar Music Sweden Ingemar Bergman.

Midem Unveils Plans For January Trade Fair

FRANCE - The Midem Organisation has unveiled its plans for Midem Radio 1993, the company's international music industry trade fair scheduled to take place January 24-28 in Cannes.

Confirmed speakers for Midem Radio include, among others, PolyGram International executive vice president and BPI (UK) chairman Maurice Oberstein, IFPI director general and chief operating officer Nic Gruen, PolyGram France president and SNEP president Gilles Paire.

Panel: Station Music Policy; ABC Radio International (USA) MD Larry Green and Skyrock (France) programme director Laurent Bonneau

Showcase: The Paperless Studio

TUESDAY, JANUARY 26

Keynote Address: tba
Panel: Syndication
RTL 102.5 (Italy) director general Claudio Antoni, Radio Express (USA) vice president sales Isabelle Cajfinger, MTV Europe (UK) director, marketing and development Peter Einstein and MCM Networking (Australia) chief executive Tony McGinn

Interview: Consultants
Antenne Bayern (Germany) GM Mike Haas and BCI radio consultant (Germany) Gert Zimmer
Panel: Interactive Promotions
Consultant (France) Frank Lamour

WEDNESDAY, JANUARY 27

Keynote Address: tba
Debate: Live Music Sells Records, But Does Radio Sell Live Music?
Role Reversal Dedicated Records (UK) label manager Tony Smith

FRANCE: NRJ Sales Up 19%, Europe 1's Rise 4% Turnover at group network operator NRJ increased 19% to Fr5362 million (app. US$67 million) for the fiscal year ended September 30, 1992. The company says turnover for the fourth quarter jumped 30% over the same period last year. Meanwhile, turnover at Europe 1 Communications rose 3.7% to Fr2.393 billion for 1992. Net income reached Fr74 million.

EUROPE: BMG Signs Whittaker To World Deal

As cited in M&M's Off The Record last month, BMG International has officially signed a worldwide multi-record deal with British singer/songwriter Roger Whittaker. BMG International has also acquired the artist's multi-lingual back catalogue. A new album Celebra tion is set to be released by BMG internationally through the Arista label early 1993.

NORWAY: Music Sales Increase 18%

The trade value of recorded music jumped 18% to Nkr439 (app. US$67 million) on a 5% increase in unit sales to 8.2 million during the 10 months of 1992, says IFPI Norway. Unit shipments of vinyl albums dropped 72%, while cassette deliveries fell 17%. CD unit shipments increased 50% while singles sales rose 8%. Kai Roger Ottesen

Music & Media December 12 1992
**News**

**BBC Announces Pursuit Of Quality Instead Of Ratings**

by Mike McGeever

The BBC plans to sharpen its distinction from the commercial broadcast industry by concentrat-
ing on quality programming instead of winning the ratings war. That is according to the cor-
poration’s blueprint published November 26, which lays plans for the future in anticipation of the
charter renewal in 1996. The paper calls for changes at Radio 2, which include a substantial reduc-
tion of chart music.

The report, entitled “Extending Choice,” states, “There is little or no room for radio programmes which consist of non-stop top 40 music.”

This would make way for increased drama, social action, comedy, and youth programming on the network, as well as more live and new music, according to the 65-page report. The document also calls for an increase in speech output on Radio 2, and states that the network must provide “recognizable and distinctive services.”

After releasing the report, John Birt, who takes over as director general from Sir Michael
Checkland after Christmas, says the BBC will not produce programming already available through commercial outlets. “We should make or transmit programmes of the kind provided abundantly elsewhere, or programmes which are derivative, initiatory or formulaic.”

In his first public statement on the future of the BBC, Birt continues, “The BBC is going through a revolution. The BBC of the 90s will never make programmes simply and solely to win large audiences for their own sake.” The new BBC will be “lean, efficient, enterprising and unbereaucratic,” he says.

The corporation has four major objectives, as outlined by the report, compiled by 16 internal research committees over a nearly two-year period:

- Providing comprehensive and impartial news and information through a range of broadcasting outlets, with serious information programmes staying in prime-time slots.
- Supporting and stimulating the development and expression of British culture and entertainment.
- Guaranteeing the provision of programming and services which create opportunities for education.
- Stimulating the communication of cultures and ideas between Britain and abroad.

**BMG Ariola Greece Enjoys Five Successful Years**

by Vassilis Loukas

**GREECE**

Now five years in operation, BMG Ariola Greece is aiming for a 15% share of the Greek market in 1994. And it seems its ambitions are far from unrealistic. Having gained 10.2% in 1991, it expects a 15% share of the Greek market in 1994. And it seems its ambitions are far from unrealistic.

In his first public statement on the future of the Greek music industry, he says, “During the last five years the Greek music industry has undergone a lot of changes. First of all, it has become more competitive and marketing oriented. Greek record companies have become more professional and have started creating sophisticated marketing campaigns to support the release of their important artists.” Within this atmosphere of competition, he says, BMG is the only record company in Greece with a steady market share increase.

“We have also experienced the launch of private radio and TV, which greatly increased promotion opportunities for new records. This also meant that hits are being over-
exposed, and usually last for a shorter period of time.”

Greece is currently facing a high cassette piracy problem, he says, which has been exacerbated by a number of radio stations playing non-stop music, allowing and sometimes encouraging home taping. “The entire Greek record industry is hoping that the new Copyright Law, expected to be voted at the Greek parliament before the end of 1992, will finally give us the chance to successfully stand up to piracy.”

**Italian Music Industry Welcomes Palmolive Radio Festival**

by David Stanfield

**ITALY**

Record companies concerned about the lack of airplay for new domestic talent have welcomed “Palmolive Optims Radio Festi-
val.” The programme is a nine-week competition featuring 15 emerging artists and acts vated by private EHR national network
Radio Dimensione Suono in collaboration with the Palmolive company, which is launching a new shampoo Optims.

The contest is being staged weekdays from 18.00-19.00 at the Classic club in Rome. Each competitor will make a total of 15 appearances, which will be aired live by the station. Radio Dimensione Suono is promoting the event through TV ads on Silvio Berlusconi’s private network channels, plus two popular TV and entertainment magazines Sorrisi E Canzoni and Tutto, which are including competition voting cards for the public.

Radio Dimensione Suono increased its commitment to Italian music in September this year. Its music format, now officially described by the station as “Hit Combination,” is split equally between national and international acts and artists.

“Station head of music Carlo Mancini says the Palmolive Optims show is the first radio festival dedicated to Italian songs. He comments, ‘We introduced this initiative in the light of growing difficulties record companies are having promoting and launching new national talent on radio. We also want to give radio the opportunity to be the key promotional tool for record companies once again.”

BMG artists Bungaro, Samuele Bersani, Branco Di Graci and Tosca are all competing in the event. Company promotions and advertising director Michele Mondella comments, “Radio Dimensione Suono was the first station to come up with this idea. It’s an experiment and we’ll have to wait and see what kind of impact it has. But we have to support it because radio airplay is always oriented towards major names at the expense of domestic newcomers.”

Polydor newcomer artist Brando is included in the list of competitors. Company head of A&R Stefano Zappaterra agrees with Mondella about the lack of airplay for new talent. "One of the main things I like about Radio Dimensione Suono’s initiative is that we’re getting two months of widespread exposure for Brando,” he says. "When you’ve got releases by big names like Lucio Dalla, Gianm Morandi, Bobby Brown, Boys II Men or whoever, it’s difficult to get airplay for new artists like Brando or Samuele Bersani. It seems that many major stations believe their audiences only want to hear established names. That’s nothing new, it’s always been difficult. We’ve got an Italian situation of the cat biting its own tail and if that doesn’t change it will seem as if there are only big names like Zucchero, Lucio Dalla or Edoardo Bennato on the market. That’s not true.”

**HAPPY BIRTHDAY BMG — BMG Ariola Greece artists celebrated the company’s fifth birthday recently by joining forces to sing the “BMG birth-
day song” composed by artist Stefanos Korkolas. Pictured (l-r) are: artists Yannis Zouganelis, Constantin, Costas Chantiodiplomenos, Costas Tour-
ness, Sofia Arvaniti, MD Milos Karadasos, Alexia and Stefanos Korkolas.**
Sony Belgium Expands Local Talent Roster

by Marc Moes

BELGIUM

Sony Belgium is planning to boost its domestic production units and also move into long-term deals with independent record companies ARS and ARS Europe. "We want to triple the company's efforts with Belgian signings in a territory where domestic product sales account for 15% of the industry turnover," says Decayn. Sony is working on the new talent releases.

Double T Music, which is headed by former PolyGram special projects manager Kristof Turchin, who owns the company along with former BMG Arlida MD Jan Theys and audiovisual group D&D. "This is the kind of deal I would like to conclude with other local labels," says Decayn. "Sony wants to team up with people who have a nose for domestic talent and are creative in the field of special marketing. I think Turchsin's background will prove very useful in this project. Double T will handle promotion and marketing activities, and Sony will handle distribution."

Turchsin says his company has opted for a "selective A&R policy" with an emphasis on international potential. "It's not our intention to sign so many acts as possible. Dialogue on both the creative and artistic side are the cornerstone of our relationship with the artists, and the deal with Sony will allow us to combine the multinational's budget and support with our creative energy."

Alongside new talent releases, Double T Music will also work on a special marketing project. A double CD album is in the pipeline to commemorate state broadcaster Studio Brussel's 10th anniversary under Sony's "Maribor Music" flag. Double T Music also signed a deal with Jordanian Arab Music (the record label arm of film company Independent), acting as an intermediary in an indirect production deal with Sony Music, which leads to the recent release of Tom Wolf's debut album Stumped.

Comments

Independent Music MD Marc Punt, says, "Our main activity will consist of releasing the soundtracks and scores of our films—a first soundtrack for the film "Boys" (on RMI in Belgium) did well, and we thought why take them ourselves?" He adds that Double T will handle promotion and marketing of Independent releases.

Sony Belgium has also signed a licence deal and direct distribution agreement with Brussels-based independent Crammed Discs.

ARS Roster Moves to PolyGram Belgium

BELGIUM

PolyGram Belgium is taking on ARS's English language artist roster, following ARS's decision not to renew its recently expired distribution deal with CNR covering English-language product in the Benelux. The deal, starring Belgian signings Zap Mama and Les Snulls as current priority releases, Crammed Discs' repertoire was already being distributed through Sony via Boudisque, but, according to Crammed Discs MD Mark Hollander, the new deal with Sony "will help boost activities here as only 5% of Crammed's turnover is effected in Belgium."

Hollander admits he has been neglecting the territory, and he is convinced that working with Sony will stimulate Crammed Discs' sales in Belgium. "Any of our product already released here suffered from 'commercial push.' The agreement with Sony is very important as far as marketing and promotion are concerned."

Both Zap Mama and Les Snulls will join Sony's domestic stable. Zap Mama was the revelation at last year's New Music Seminar with their Afro a capella repertoire, while TV and radio stars Les Snulls release their debut album Les Snulls, Bien Entendu! on December 5 in Belgium.

We also plan thematic campaigns with other Crammed labels like Made to Measure and Cramworld," explains Hollander.

PolyGram Readies Karussell To Take On European Role

by Miranda Watson

GERMANY

PolyGram will be expanding the activities of budget label Karussell Musik & Video Group and carry out its successful marketing concept Europe-wide. Comments Gramatke, "The time is ripe for Karussell to expand into Europe. We think that budget-priced product will have no trouble finding its way into Continental Europe: there's a real market for it."

Karussell will concentrate initially on consolidating its efforts in Austria and Switzerland, and then plans to move into the Benelux countries and Scandinavia.

"We will be co-ordinating the whole operation from Germany as we have the experience and the expertise behind us," says Gramatke. "Each territory will have a full-blown centre, however, operating independently."

Karussell founder Werner Kloze has been appointed as MD of the Karussell European operation. He will also act as chief MD of Karussell Germany with Gerd Brendemühl retaining his position as MD of the company.

Svjetlana Gliha has been appointed as head of Polystar, special marketing, merchandising and IMS within the Polymedia Marketing Group.

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Belgium: Francois Vaes has been appointed artist marketing manager for pop repertoire at PolyGram Belgium, moving from his position as product manager at Polydor. His vacancy will be filled by Eric Vervloet.

Germany: Dieter Einsiedler has been appointed to the new position of strategic marketing director at EMI Electrola. Einsiedler was formerly head of marketing at BMG Arlora.

Germany: Birgit Kurth has been appointed head of press and PR at EMI/Electrola. Kurth, who was MD Helmut Pefi's assistant, was appointed to this position following the departure of former corporate PR head Janet Selman.

Germany: Chris Georgi has been appointed the new MD at Castle Communications. He joins the company after 10 months with Deutsch Schallplatten in Berlin.

Italy: Giancarlo Spadacenta has joined PolyGram Italy as commercial and local activities director. Spadacenta moves from record company CGD, where he held a similar position.

Italy: Romano Razzani has been appointed commercial director at CGD. Enrico Pautacci, financial controller at CGD for three years, has moved to take up a new position at the Warner group (Italy), which owns CGD. Giovanni Piazzoli is now financial controller at CGD, and Salvatore Monteleone has been appointed director of operations.

UK: Philip McDaniel has been appointed finance director at MTV Europe, taking over from Susan Jacobs. Meanwhile, Frank Brown has been promoted to become director of advertising sales.

France: Olivier Bas, former island press manager, has joined Columbia as label manager for local acts.

Send all information on appointments and staff changes, plus photos, to Julie Sullivan.

Profile

Despite the fact that most of Virgin Records Denmark's current priorities are rock acts, label and promotions manager Lars Thomsen says he works mostly with A/CHER stations. "While pubcaster Denmark Radio plays a good deal of rock and metal, local stations play very little alternative music. Lenny Kravitz's "Always On The Run," with Guss N' Roses guitarist Slash was considered too hard for the stations. If there is too much guitar, the record companies put into a special rock programme. They're afraid of scaring their listeners away."

Virgin Records in Denmark is the only Scandinavian Virgin affiliate with local production, and has so far made success with artists such as Sanne Salomonsen and Rockers By Choice. "There is a three-way communication at Virgin Records in Denmark," says Thomsen. "Projects are worked on in large scale from the Virgin International office in London, where 10 people are responsible for specific bands or labels, and for setting up international co-productions."

Thomsen reports that the Simple Minds' single Love Song off the album Glittering Prize received virtually no radio support. When he mailed out the album, stations started to play Don't You (Forget About Me). "We have to be quite creative when we are promoting new acts and rock acts, such as Johnny Winter. We sent out the single Illustrated Man to radio stations earlier this year, and nothing happened until he appeared on TV. Sometimes it helps to have it on TV first." To back up the release of John Lee Hooker's Point Blank (Virgin) album Boom Boom, Virgin Records Denmark ran a TV advertising campaign. According to Thomsen, for a song to be played on the radio it has to be well-known. Another trick he has developed is to "always send information with the products, with small stories about the artists for on-air use. A promotion argument like 'A top 10 hit in UK doesn't help anymore.'"

Thomsen works with 10-15 stations on a daily basis, while the whole mailing list consists of 100 stations. Among the priority stations are Denmark Radio (EHR), The Voice (EHR), Radio Uptown/Copenhagen (Hot AC), Aalborg Naeradio/Aalborg (EHR), Aarhus Naeradio, Aarhus (NA), Radio ABC/Randers (EHR) and Airport FM/Copenhagen (EHR). Having worked in the Danish company Mega Records, PolyGram Records and BMG Genly, Thomsen says he has made a "First Choice" selection of DJs. Since he is responsible for labels Virgin, PolyGram and My讫, he sees the promotion of "Small Hits" as a way of creating "Promo Manager Of The Week Lars Thomsen"

Label and Promotions Manager Virgin Records Denmark

Danmarks Radio has been appointed artist market-
ager Claes Nydahl doesn't see the coming of commercial radio as especially significant for his station. Commercial radio is nothing new for him, says, and it won't affect the station's profile as a music radio station with a broad format.

After having been convicted of breaking the law against advertising earlier this year, Nydahl claims to have the only station in Sweden at the moment with its own transmitter and own official licence. "We are a completely legal station now, operating like a newspaper with its own printing press," he says. Long a champion of "free radio," Nydahl believes that January 1, 1993 may be the beginning of commercial radio, but not for free. "The argument is still interfering with the idea of free radio by setting regulations," he says.

Unlike Gustafsson and Loogna, Nydahl is not certain that commercial radio will get a "yes" vote, pointing out that as the current government is a minority government, coming to a consensus could be a problem.

Swedish Private Broadcasters Prepare For Introduction Of Commercial Radio Law

by Ken Napthe

Commercial radio is getting nearer to becoming a reality in Sweden, and, if the proposal for the introduction of commercial radio stations is passed by the Swedish Parliament on December 16 (see M&M December 5), the new system could begin to be put into place as of January 1, 1993.

About this time, commercial radio has long been debated in Sweden and became a political issue in the election last Autumn. When the ruling Social-Democrat Party lost its bid for power after nearly 50 years of control, many in the radio business saw the transition as a positive one for commercial radio. Others have seen it as an inevitability, meanwhile, and have been preparing for the jump for many years.

One of these people is Mikael Gustafsson, president and station manager of EHR City Radio Are, which has a strong soul and dance profile. Are is a favourite ski resort in Sweden, with an estimated 1,016,000 visitors during the Winter season.

A radio veteran of 13 years, Gustafsson says he started planning for commercial radio when he began working on Narradio (local radio) in Stockholm. "Back then," he explains, "we tried to have a commercial format without paid advertising, running announcements of local activities."

In 1990 he moved to Oster
dand, a town in the vicinity of Are, where he started a radio station. City Radio moved to Are in August and will start operating from a new studio in December with a 10,000-watt hook-up to Ostersund. City Radio has an audience of about 20,000 listeners in Ostersund, and a potential audience of about 100,000 in and around Are.

For City Radio's specific plans before January 1, Gustafsson says they are hoping to work with advertising companies such as Creative Radio Advertising, Que Music Advertising and Hannah Productions, which specialize in radio advertising. "They will help us with advertising from big companies. We will keep working on local advertising," Gustafsson expects advertising sales to be brisk during the tourist season, and then taper off. "We don't expect to have much advertising from the larger companies during the three quiet months, but the station will continue to operate as usual otherwise," City Radio Are is also currently in talks with a large Swedish media concern for commercial and economic backing of the station, but negotiations have not been finalized.

Meanwhile at Radio City in Stockholm—with its EHER format already a major force in music radio in the Stockholm area—the planning stage is pretty much complete. Station manager Martin Loogna points to several changes that have been made in anticipation of commercial radio. "We had expected the switch to commercial radio to come sooner, but we have been working intensively the past year in preparation for the change. We have moved to a new location, hired more staff and successfully marketed the station through our Radio City Hits CD compilations."

Radio City was scheduled to start a major ad campaign in the newspapers on November 25 to further strengthen its position in the greater Stockholm area. The coming of advertising will also result in a joint project between Radio City and Swedish morning newspaper Svenska Dagbladet. The company is called Swedish Radio Booking (Svenska Radio Bokningen) and will sell advertising to radio on a national scale for companies such as Coca-Cola and McDonalds.

Comments Loogna, "We also plan to hire a couple of salesmen to take care of local advertising. Once we get a new transmitter and a new frequency, we will become a 24-hour station which will require a larger staff in general."

While commercial radio will be permitted from the beginning of the year, Loogna doesn't expect the station to be up and running on a 24-hour basis until March 1. At Radio Nova, station manager Claes Nydahl doesn't see the coming of commercial radio as especially significant for his station. Commercial radio is nothing new for him, says, and it won't affect the station's profile as a music radio station with a broad format.

After having been convicted of breaking the law against advertising earlier this year, Nydahl claims to have the only station in Sweden at the moment with its own transmitter and own official licence. "We are a completely legal station now, operating like a newspaper with its own printing press," he says. Long a champion of "free radio," Nydahl believes that January 1, 1993 may be the beginning of commercial radio, but not for free. "The argument is still interfering with the idea of free radio by setting regulations," he says.

Unlike Gustafsson and Loogna, Nydahl is not certain that commercial radio will get a "yes" vote, pointing out that as the current government is a minority government, coming to a consensus could be a problem.
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L.A. STYLE
I'm Raving/P.S. Here-Hi-Tension/Decadence D/EBR PRODUCER: Derick Stemmings/Masa Mondi
From JB's grave to this rave is a giant leap forwards. The gimmick of James Brown Is Dead has died away, and made space for a more creative tech piece with an unbelievably strong chorus which will stick with you all day long.

THE REESE PROJECT
I Believe - Network E/EBR PRODUCER: Kevin Sanderson
The man of the moment from the windy city offers us another stylish goth thing in six different mixes. By far the best is Mike Wilson's epic club remake, a powerful insistent leg twircher, smooth and futuristic. Crossover potential galore.

CLIFF RICHARD
I Still Believe in You - EMI AC/EBR PRODUCER: Cliff Richard/Paul Mousli
A very Christmas with jingle bells. Rudolph the red-nosed reindeer and Frosty the snowman is guaranteed with this ultimate string ballad.

TREAT
Learn To Fly - Vertigo R/EBR PRODUCER: Joe Bole
Lighters will be raised spontaneously with this stadium rock ballad. Rock programmers send some fire into the air!

HANS LIBERG
Europa Enï - Berg Berg [FI] (Holland) A/EHR PRODUCER: Herman Schilder
Dutch pianist/singer/songwriter was never afraid of pain and the possible consequences from his music. He's been left in peace, but now he's back, and he's good.

JOE DE LUCA
Coming Back For More Interbeat [IT] (Italy) A/EHR PRODUCER: Joe De Luca
This young Italian singer in a Richard Marx vein tastefully American cuisine during a long stay in New York. Will De Luca get lucky with the rocker with sampled horns My Geisha? Contact L. Piergiovanni at tel: (+31) 30.334 218; fax: 30.333 013.

BRENT P ARLANE
Brent Parlane - ABC/Photogram [AT] (Australia) A/EHR PRODUCER: Trevor Reading
The landscape down under is most inspiring for music in a country/folk setting, and that's probably why Parlane is such a fine post-modern traditionalist. "Small Country and Oxford Street are good stuff for environmental-friendly programming. Contact Fraser Sandeman at tel (+61) 2950 3919; fax: 2950 3989.

So, now it's the maestro's own turn for a musical vision on The Future in his characteristic deep dark gravelly vocals. How long will it take for one of those new songs to be covered? Waiting For A Miracle with a "Paris My Feel" feel is tailor-made for a new-romantic like Marc Almond, while Be For Real asks for a ruthless treat by Nick Cave. Despite the song title of the first single Christmas Cotillion to A&R managers shopping for tunes, the market place is open.

GREEN ON RED
Too Much Fun - China/CHR R/EBR PRODUCER: The Gnomine Twosome/J. D. Foster
Now that Def American country rock act the Jayhawks is being picked up by rock radio everywhere, one shouldn't forget Green On Red. It's more than fair to air songs like I Owe You One and She's All Mine—highlights on the set during their recent European tour.

MALDITA VECINDAD Y LOS HIJOS DEL QUIROTO PATIO
El Ciro - Anola A/EHR PRODUCER: Anibal Kerpel
Listen without prejudice. Just abbreviate this ultra long band name to Maldita Vecindad ("neighbors"), and get to work. What you hear is the Mexican equivalent of Mano Negra. Energy is the key word, and the full blast horn section blows your head off, but you lose your mind anyway with a party band like this. The number one single is best to recover from the hangover the next day. Don't wait till tomorrow, play it now.

NED'S ATOMIC DUSTBIN
Are You Normal? Tutte/Sony Solo Square A A/EHR PRODUCER: Andy Wallace
Hard labour has had some airplay friendly effects on the sound of the second album by the nuclear gargamenn of the UK indie scene. Still very noisy, but with considerably more attention to song and melody (Swallowing Air), this outfit will last in the large supply of comparable bands.

FRANK TOVEY & THE PYROS
Worried Men In Second Hand Suits - Mute A/EBR PRODUCER: Huw David Price/Paul Kendall
For some Tovey, a.k.a. Fad Gadget, is still best known for pulling out pubic hair in public: for others he's one of the few artists who made a musical statement (Fig) against the Falklands war in 1982. The sleeve design of his new album shows that Tovey's hand has moved to the hair on his head, while the politically engaged can still enjoy his intelligent lyrics. In the ten years in between he's made music from heavy synth-dominated pop to more down to earth pop and folk, played in a traditional rock 'n roll line-up with drums and wires, at its best (You Won't Get That From Me) reminiscent of younger Lou Reed.

The Wildhearts
Don't Be Happy. Just Worried - EMI M/EHR PRODUCER: The Wildhearts/Robert Musso
"OK, we know it's a double single, but with the playtime of a full length album, exploring the borders between grunge and metal, melody and sudden tempo changes might cause an unsteady heart beat. Turning American music into a perfect rock radio.
Marketing The Music

**BMG Treats Bodyguard Soundtrack As A Whitney Houston Album**

"The Bodyguard" marks Whitney Houston's Hollywood debut, previewed by her current AC/EHR and sales hit single "I Will Always Love You." Co-starring Kevin Costner, the film is expected to be a box office hit in and around the holiday season. The cost for the soundtrack—featuring the likes of Joe Cocker and Lisa Stansfield—is just as strong. But with Whitney taking half of the set, she's the undisputed star of the show—the reason why BMG is promoting half a Houston album as if it were one.

by Robbert Tilli

The bets for the number 1 hit single at Christmas have just begun, and Whitney Houston's cover of Dolly Parton's tearjerker "I Will Always Love You" looks like a safe bet. The song is the lead single from the 13-track soundtrack to *The Bodyguard*, which features six tracks by the multi-Grammy-award winner, who spearheads BMG International's soundtrack campaign.

International marketing manager Steve McCaughley thinks the album is very rich. "We see a massive potential of singles. Each Houston track could be one. Our hopes are high that anybody who purchased a Houston album in the past, will buy this one. The album contains six tracks solely by her, which is the reason why we are treating it as one complete Houston album. With the single happening everywhere, our plans are working out fine. At one point we sold 90,000 copies in only two days. We haven't seen a single move so swiftly since Stevie Wonder's [1984 hit] 'Just Called (To Say I Love You)." [Wonder's label, Motown was licensed to BMG in those days, now it is part to the PolyGram group].

Since the film is not simultaneously released throughout Europe—premieres vary from December 4 in Switzerland to January 15 in Denmark—BMG has not orchestrated a pan-European marketing plan. In all territories, however, the (poster) campaign are run in conjunction with Warner Films. Currently the two media giants are discussing the possibilities of a joint campaign on MTV Europe.

McCaughley believes the film will broaden Houston's audience, and predicts the album will be "the perfect Christmas gift." In his eyes the project kills two birds with one stone, because the other artists featured on the album will benefit from it as well. "Because it's packed with singles, we have an incredibly long period to market the album, probably until the end of next year. BMG has the rights to release all tracks but one as a single. That one exception is *Trust In Me*, the midtempo rocking duet starring EMI artists Joe Cocker (Capitol) and Canadian newcomer Sass Jordan (Impact). Lisa Stansfield's contribution *Somewhere* (I'm Coming Back) is recently out as the second single, while in some European territories S.O.U.L., S.Y.S.T.E.M.'s stylish remake of Bill Whithers's "You're A Lovely Day" is issued especially for the dance market.

Continues McCaughley, "Three singles out at the same time is the maximum, because we're not willing to compete with other major labels. In America, *The Bodyguard* is the second album in succession containing six hits, whereas in Europe it is the first. With the single happening everywhere, our plans are working out fine. At one point we sold 90,000 copies in only two days. We haven't seen a single move so swiftly since Stevie Wonder's [1984 hit] 'Just Called (To Say I Love You)." [Wonder's label, Motown was licensed to BMG in those days, now it is part to the PolyGram group].

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"Looking for future hit singles "Curtis Stigers's version of Nick Lowe's What's So Funny About Peace, Love And Understanding is a prime candidate for McCaughley, "We will release that single as a bridge between two albums. In the spring he will record his new album [the following up to this year's self-titled debut which sold 800,000 copies across Europe]."

Another ace is "If My Heart Would Break" by saxophonist Kenny G and New Orleans nightingale Aaron Neville. Adds McCaughley, "That song is also included on Kenny G's current album Breathless, so we have to opportunities to sell albums by that track."

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**EMI Splits EMF Single**

**UK**

What do EMI acts the Quireboys, Diesel Park West, Dianna Ross, Cliff Richard, Go West and EMF have in common? Answer, their new singles have all been released in two stages. Part one of the new EMF single is "It's You" for example arrives one week, followed the next week with part two with a couple of bonus tracks and remixes.

EMI UK international manager John Briley explains the release policy of separate singles. It's only applicable on acts which have a fan base. It's the collectability of the genre that really matters. With EMF we have a band on the cutting edge of the alternative rock, and we like to encourage numerous radio outlets, that might be possible, but certainly not in Europe."

Continues McCaughley, "Three singles out at the same time is the maximum, because we're not willing to compete with other major labels. In America, *The Bodyguard* is the second album in succession containing six hits, whereas in Europe it is the first. With the single happening everywhere, our plans are working out fine. At one point we sold 90,000 copies in only two days. We haven't seen a single move so swiftly since Stevie Wonder's [1984 hit] 'Just Called (To Say I Love You)." [Wonder's label, Motown was licensed to BMG in those days, now it is part to the PolyGram group].

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**Dum Dum Boys At Number One In Norway**

**NORWAY**

Norwegian rock group Dum Dum Boys has stopped Ole Edward Antonsen from blowing his trumpet at the number one-spot on the Norwegian album charts.

The group debuted at number six in week 44, and dethroned Antonsen at number one the week after, staying there ever since.

One of the band members says the sudden chart success exceeded all their expectations. "I never dreamed that it would become so popular," he comments. Transit has been sold to 46,000 customers already.

Transit is the fourth album from the group, following Boldly Alvor (Na Na Na) (1985), Splitter Pine (1987) and Pitero (1989), all out on Sony Music.

Their history dates back earlier than 1985, to when the band called itself Vannskrekk (Hydrophobia). As both Vannskrekk and Dum Dum Boys, the members have played energetic alternative rock, which also sometimes crossed over to the dance floors.

The title track from the album Splitter Pine has become one of the most popular party tracks in the dance community, even though the song doesn't contain any specific dance beat or catchy rhythms.

Says EMI Norway promotions manager Belene Rognay, "They've done a lot of radio and newspaper interviews, and they've been on national television three times. They have appeared on NRK TV shows "Gunderson & Granlund," "U" and "Nysgjerriger.""
Jazz

Jazz Labels Stronger Than Ever

With commercial radio stations blossoming all over Europe, possibilities open up for more specialized format stations, and jazz certainly fits this category. Music & Media look at the current strengths of some of the most competitive jazz labels.

GRP Completes Tenth Year

In 1982 the production team of Dave Grusin and Larry Rosen founded GRP Records. Their aim was to reach an audience often ignored by the majors with music that at the time was considered to have little commercial potential.

Ten years and 20 Grammy Awards later, the label can claim to be one of the most successful jazz labels in the history of the medium. With their acquisition in February of 1990 by MCA's Music Entertainment Group, the label found its artist roster nearly doubled, and its catalogue suddenly expanded to include the classic jazz recordings of the Decca and Impulse labels. GRP now boasts such artists as Spyro Gyra, The Yellowjackets, Arturo Sandoval, Diane Schuur, Lee Ritenour, John Patitucci, Tom Scott and Patti Austin.

In the summer of 1991 GRP signed an international distribution agreement with BMG International to combine the marketing, promotion and sales of the company's product with that of RCA's Novus and Bluebird lines. This move was intended to significantly boost sales and streamline operations for both companies. GRP had opened a European office in Zurich as early as 1985. That office has since closed and the new head of European operations, Frank Hendricks, will be based in London with MCA beginning with the new year. One result of this unusual joint venture was GRP's 10th year, "Despite the recession it will be our best year yet internationally."

Ed Cromey, VP of marketing for GRP, claims that at the time was considered to have little commercial potential.

"One of the most interesting phenomenons in Europe is the dance craze which has opened the possibilities open up for more specialized format stations, and jazz certainly fits this category. Music & Media look at the current strengths of some of the most competitive jazz labels."

"In order to establish GRP as a major entity in Europe it's important for our artists to be in the market performing, meeting the retailers and speaking with radio people. One of our artists who actually sells more in Europe than in the States is Grant Green. Why? Well, one of the reasons may be that he spends three-and-a-half months a year here."

Hendricks is looking hard at other means of promotion, however. "GRP listeners fit an upscale demographic," he points out. "We're exploring the possibility of co-sponsorship deals, with an audio-equipment manufacturer, for instance. We're looking for an opportunity to create synergy."

Several new releases and projects reflect the company's dual role as both producer of new work and guardian of old. Robben Ford's new album of blues-rock is the debut recording of Chic Corea's new label, Stretch Records. Also new is Gary Burton's unusual CD six-pack featuring five world-class guitarists: B.B. King, John Scofield, Jim Hall, Ralph Towner and Kevin Eubanks. A priority for the label is new act Laima, the Latvian singer who has sold millions of records in the Soviet Union, and who has just recorded her first album in English for GRP. Also just out is the reunion recording of the Brecker Brothers, and the return of Ramsey Lewis.

"On the catalogue side, the three-disc John Coltrane retrospective on Impulse! and Volume 1 of Ella Fitzgerald's American Decca sides. The Jazz Crusaders are also the exclusive treatement of a three-CD box called The Golden Years. Special GRP recordings to celebrate the first decade are the GRP All-Star Big Band, and a 10-year retrospective of all the label's principle artists. Given the attention these releases are garnering, it's not surprising that Fishel claims of GRP's 10th year, "Despite the recession it will be our best year yet internationally."

Blue Note Emphasizes Vinyl

PolyGram Jazz Restrustures

"We are working on a new structure for marketing jazz product worldwide. My job will be to make sure that jazz releases are really marketed. From now on our releases will be treated as priorities in all markets and territories. There will be coordinated campaigns, and we will make sure that there are jazz product managers everywhere where there's a marketing budget that allows it." Müller will be based in London.

The company owns or distributes Verve, Decca, Island, EmArcy, Limelight, A&M, JMT, Amadeo and various smaller imprints. They have also recently acquired distribution of Motown's new urban jazz label, Mo-Jazz.

Due to several factors, such as the continuing growth of the CD market in Europe and the exploitation of their many back catalogues, senior management, marketing director for PolyGram Jazz, "We are working on a new structure for marketing jazz product worldwide. My job will be to make sure that jazz releases are really marketed. From now on our releases will be treated as priorities in all markets and territories. There will be coordinated campaigns, and we will make sure that there are jazz product managers everywhere where there's a marketing budget that allows it." Müller will be based in London.

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In 1945 Mercury Records started as a classical and popular label in Chicago. When in 1954 jazz was added to the label, it was decided to use the main Mercury letters M.R.C. for the new jazz label EmArCy.

The first artist to be produced by Bob Shad was Sarah Vaughan. Among the other great artists recorded in that period for the label were Maynard Ferguson, Art Blakey, Clifford Brown/Max Roach and Erroll Garner.

When Quincy Jones joined EmArCy as A&R manager/producer in 1959 he began recording artists such as Cannonball Adderley, Bobby Scott, Buddy Rich and Oscar Peterson.

EmArCy stopped recording in the '60s and was re-activated in Japan by Kiyoshi Koyama whose first production was the Ray Bryant Plays Basie and Ellington album. He later continued with John Lewis, Helen Merrill, Clark Terry, James Williams......

By now, thanks to our French and Japanese PolyGram colleagues, EmArCy has been re-established as a major jazz label, coupling artists like Stan Getz, Lou Levy, Hank Jones, Kenny Barron, J.J. Johnson, Joe Pass, Christian Escoude and Laurent Cugny—to name but a few—with new repertoire using the latest digital technologies.
Jazz Reviews

Bobby Watson & Horizon
Present Tenor - Columbia

In Monk He See, Monk He Do Horizon pay explicit homage not just to a great musician they draw inspiration from, but to a spirit and a style upon which their vision is based. Bobby Watson is the most consistently brilliant composer in jazz today, and the group he has headed since 1981 display such individual virtuosity that their utter cohesion as a unit is little short of miraculous. Terell Stafford on trumpet is Watson's perfect alter ego on this set, and pianist Edward Simon is a wonderfully subtle player. As for Victor Lewis he is simply the most musical drummer there is. In Bush Song Watson, as always, plays with heart, with soul, and with soaring agility. The best. Contact Monica Marin at tel: (+44) 71.491.1392.

Stanley Turrentine
More Than A Mood - Limelight
Turrentine is among the most identifiable tenors in jazz, romantic but always with a slightly hard edge, bluesy and urban and never less than straightforward. His tone is his alone. With an adept and melodic pianist like Cedar Walton to underscore the changes, and the masterful rhythm duo of Billy Higgins and Ron Carter—who seem cut from one cloth—Mr. T. turns in one of his best dates to date. With adventurous Freddie Hubbard sitting in on Thomasville and Rahsaan Roland Kirk's Spirit's Up Above we have a state of the art statement that is the quintessence of good jazz. Contact Cees Schrama at tel: (+31) 21.541.9911; fax: (+31) 21.541.3.2065.

Ronnie Cumber
Cubism - Fresh Sound Records
The baritone sax is a big horn—it almost always sounds soulful or funky, but the trick is to wring something more from that thinly stretched air. Ronnie Cumber manages this feat and more, a song like the title track or Ellington's In A Sentimental Mood demonstrates his control both of dynamics and time, resulting in a lyricism not often associated with baritone. Two things apart from Cumber's thoughtful playing contribute to the success of this album: fine songwriting and an unusual and very talented line-up featuring Joe Locke and vibist and Bobby Broom on guitar. Drummer Ben Perowsky's touch is captivating and always on the mark. Contact Roberta Arnold at tel: (+1) 212.568.8080; fax: (+1) 212.663.2723.

Don Pullen & The African Brazilian Connection
Kole Mou Bana - Blue Note
This is a colorful mixture of music and rhythms from five master musicians that rises well above its folkloric elements, and whose interplay is exuberant and never compromises its complexity to the merely exotic. Don Pullen is the absolute center of the elaborate textures which surround him—his playing is astonishing in both its range and originality. From the opening cut, Capoeira, which weaves the African and Brazilian aspects into a perfect back drop for Pullen's complex choral sweeps and swirls, to the last sonorous climax of Middle Drum Talk, the music maintains an incredible balance between pure joy and technical prowess. Contact Felix Cromezy at tel: (+44) 71.486.6022; fax: (+44) 71.465.0714.

Herb Alpert
Midnight Sun - A&M
An album composed entirely of ballads with tasteful arrangements by Eddie Del Barrio. Alpert's often muted horn is tonally pure and perfectly connected to the background. His phrasing is sometimes reminiscent of Miles at his coolest, but every note here seems deliberate, enhanced with the understated, yet tender accompaniment adds to the carefully wrought melancholy. Herb Alpert is as agile as ever here, though his coolest, but every note here seems deliberate, wonderful expressive fluency.

Jane Bunnett
Spirits Of Havana - Denon
The Canadian soprano sax and flutist recorded this remarkable album in Cuba with an exceptional array of musicians led by the late composer and percussionist Guillermo Barreto. Her tasteful and adroit playing enhance the varied set—ings—from the short introductory duet with Gonzalo Rubalcaba on La Luna Arriba to large group pieces like the title song or Gandanga, Mondongo, Sandunga with their multiple layers of percussion, voices and horns. The music's earliness always comes through, and the singing of Mercedes Valdes is an added attraction. This is Afro-Cuban jazz of a rare and authentic spirit.

Blue Brass Connection
Cool Affairs - Amax
This fiery sextet plays fast and impassioned jazz in a style pioneered by Horace Silver and Art Blakey. Drummer Ronnie Burage and pianist Ron Burton lay down an often furious percussive foundation over which the eloquent tenor George Adams, cornetist Graham Haynes and Paul Zauner on trombone play in, out, around, on top of and beneath the melody. Humour abounds, and both Africa and New Orleans are frequently invoked. Haynes is amazingly articulate, and bassist Cameron Brown incredibly ties all this fervor and wondrous musicality together. Contact Cees Schrama at tel: (+31) 21.541.9911; fax: (+31) 21.542.2065.

David Murray Quartet
Black And Black - Red Baron
David Murray Shakill's Warrior - DiW/Columbia
Shakill's Warrior is quickly establishing himself as one of the most versatile players around, as these two very different recordings attest. Certainly there are few more confident soloists than Murray, who utilizes all of his instrument's sonic possibilities so artfully developed by his great tenor predecessors. His solos often seem free of apparent logic or structure but somehow, uncannily and irresistibly, these flights of wonderful imagination never lose the listener, or the song.

Black And Black could have been called "Blue And Blue", for it pays skillful respect to that side of jazz heritage, with ace pianist Kirk Lightsey keeping his cool throughout Murray's wilder excursions, and drummer Roy Haynes in total control of time with his truly expressive fluency. Shakill's Warrior is basically a soul-jazz outing with Don Pullen coaxing the funk out of a Hammond B3. Murray is as agile as ever here, though maybe lighter of touch in response to Pullen's restrained approach. On High Priest and other tunes Murray proves he doesn't need a second horn to work with—he trades riffs equally well with himself, using a call and response pattern to further propels his improvising. Contact Monica Marin at tel: (+44) 71.629.5555; fax: (+44) 71.491.1392.

All reviews by Terry Berne

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"THE VIBE SHOWS THAT
HARGROVE IS STILL IN THE
FORMATIVE STAGES OF A
POSSIBLY BRILLIANT
CAREER." - ENTERTAINMENT
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ROXY HARGROVE
THE VIBE
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COMBINES THE
SPONTANEITY OF BOP-
ORIENTED
IMPROVISATION WITH
STRONG, VAMPING BASS
GROOVES AND SUBTLE
FUNKY DRUM BEATS." -
USA TODAY 9/92

STEVE COLEMAN
RHYTHM IN MIND
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TIME OUT 5/92

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THE THINGS YOU ARE"
WITH SAUCY, BUOYANT
AUTHENTICITY." -
LOS ANGELES TIMES 7/92

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CONTACT: JACQUELINE BUXTON, BMG INTERNATIONAL, FAX: 44-71-731 3914
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This is not easy when radio support is scant, even from a station like Jazz FM. "We hope to create more attention for our artists this coming year with new showcase at the summer festivals, or even earlier. Our priority is to become a major label, particularly in Europe, with both the new releases on Novus and the catalogue-issues from Bluebird."

The company averages about two releases a month, though this year only 10 were issued in total. "The biggest missing link we have at the moment is solid touring," Oudemans notes, "We get good press reaction to artists such as Roy Hargrove, Turk & Patty and Marcus Roberts, but this has not really translated into sales yet, because their actual presence is so important."

Upcoming releases include Vanessa Rubin, Dianlo Perez, Delfeayo Marsalis and the above mentioned artists.

Windham Hill's New Relation

After a complicated series of changes resulting from the purchase of A&M Records by Polygram, Windham Hill Records opted in April of this year to sign a sales, marketing, and distribution agreement with the parent company BMG. Says general manager of Windham Hill Europe Frank van Houten, "This new relationship with BMG is changing the focus of our efforts because of their strengths. Basically it's my task to make sure that we remain one of BMG's priorities.

Van Houten agrees that touring is the secret, "especially for jazz," he emphasizes. "You have to be here to sell." He cites the case of best-selling aktors Tuck & Patty. "Since their first release in 1988 they have toured Europe more than a dozen times. And it has paid off." This practice filters down even as far as the recording process. "Our first release for 1993 will be Billy Childs in a trio setting. We chose a trios specifically with touring in mind, because in the past he recorded with so-called name artists, but you can't always go out on tour with them because of their own busy schedules."

Other European priorities are Ray Obiedo's RedStorm, and we have very good pre-sales for The Blues?, and we have very good pre-sales for important product like jazz may be less effected by the recession than pop music. "It was of course more difficult than last year," he concludes, "but it was still OK. Next year may even be harder, at least in Germany."

The company plans to introduce a more complete promotional service to its markets and retailers in the coming year for the 50 or so CDs released by Verabra and its associated labels.

Intuition, American Clavé and Gulf are all Verabra MD Michael Jacoby has left to form his own company, 101 South. Some 12 new releases have just hit the market, including albums from Kenny Blake, Joe McBride and Gerard Veasley.

Jazz Station Reports

WINDHAM HILL

1993. Cathelyne Oudemans, in charge of European marketing for jazz, while quick to enumerate the label's assets, still recognizes that they are still stumbles to hurdle. "Our strength lies in our artistic roster," she asserts. "It's very small, and they are mostly younger artists. We try not to compete with ourselves by having a lot of artists who play the same instrument or style." But that youthfulness, while maybe attractive to consumers, can also be a drawback. "Almost all of our artists are developed jazz artists, and so need a lot of support over a long period of time."

Novus Going On Five Years

RCA's Novus label celebrates its fifth anniversary this year, in charge of developing European marketing for jazz, while quick to enumerate the label's assets, still recognizes that they are still stumbles to hurdle. "Our strength lies in our artistic roster," she asserts. "It's very small, and they are mostly younger artists. We try not to compete with ourselves by having a lot of artists who play the same instrument or style." But that youthfulness, while maybe attractive to consumers, can also be a drawback. "Almost all of our artists are developed jazz artists, and so need a lot of support over a long period of time."

This is not easy when radio support is scant, even from a station like Jazz FM. "We hope to create more attention for our artists this coming year with new showcase at the summer festivals, or even earlier. Our priority is to become a major label, particularly in Europe, with both the new releases on Novus and the catalogue-issues from Bluebird."

The company averages about two releases a month, though this year only 10 were issued in total. "The biggest missing link we have at the moment is solid touring," Oudemans notes, "We get good press reaction to artists such as Roy Hargrove, Turk & Patty and Marcus Roberts, but this has not really translated into sales yet, because their actual presence is so important."

Upcoming releases include Vanessa Rubin, Dianlo Perez, Delfeayo Marsalis and the above mentioned artists.

Windham Hill's New Relation

After a complicated series of changes resulting from the purchase of A&M Records by Polygram, Windham Hill Records opted in April of this year to sign a sales, marketing, and distribution agreement with the parent company BMG. Says general manager of Windham Hill Europe Frank van Houten, "This new relationship with BMG is changing the focus of our efforts because of their strengths. Basically it's my task to make sure that we remain one of BMG's priorities.

Van Houten agrees that touring is the secret, "especially for jazz," he emphasizes. "You have to be here to sell." He cites the case of best-selling aktors Tuck & Patty. "Since their first release in 1988 they have toured Europe more than a dozen times. And it has paid off." This practice filters down even as far as the recording process. "Our first release for 1993 will be Billy Childs in a trio setting. We chose a trios specifically with touring in mind, because in the past he recorded with so-called name artists, but you can't always go out on tour with them because of their own busy schedules."

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It's another smash! Moving up the airplay charts to 27 and on it's way to the top! For these gold & platinum stations:

**FFH**

*Radio NRW*

*Antenne Niedersachsen*

*SDR3*

*Radio Salz*

*Radio Bremen 4*

**RSH**


**Station Reports**

**DOWNTOWN RADIO/Philadelphia**

- John Baudo - Program Dir
- Maria Priester - News Dir

**DUNKSTERN NETWORK/Duluth**

- Al Madison - Director
- Wendy & The Cloggers

**B List**

- Bob Hill - Program Dir
- Mike Petschow - Music Dir

**B List**

- Carole DePaola - Program Director
- John Reilly - Music Director

**LEIB Networks/Denver**

- Bob Hill - Program Director
- Mike Petschow - Music Director

**KUNK/San Francisco**

- Dan Taylor - Co-Founder
- Gary Calamar - Co-Founder

**B List**

- Keith Pringle - Head Of Music

- Bob Hill - Program Director
- Mike Petschow - Music Director

**B List**

- Don Glick 
- Dan Tart 
- Jeff Sade

**KRNX/Las Vegas**

- Tom Bland - Program Director
- Gary Calamar - Co-Founder

**B List**

- Don Glick 
- Dan Tart 
- Jeff Sade

**KSKY**

- Bob Hill - Program Director
- Michael Petschow - Music Director

**KTSW**

- Jean Wesolowski

**KWHI**

- Kim Hightower - Program Director
- Mike Petschow - Music Director

**KCSN**

- Bob Hill - Program Director
- Mike Petschow - Music Director

**KIII**

- Bob Hill - Program Director
- Michael Petschow - Music Director

**KSWO**

- Bob Hill - Program Director
- Michael Petschow - Music Director

**KJZQ**

- Bob Hill - Program Director
- Michael Petschow - Music Director

**KZMX**

- Bob Hill - Program Director
- Michael Petschow - Music Director

**KRTS**

- Bob Hill - Program Director
- Michael Petschow - Music Director

**KUSC**

- Bob Hill - Program Director
- Michael Petschow - Music Director

**KUSF**

- Bob Hill - Program Director
- Michael Petschow - Music Director

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- Michael Petschow - Music Director
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After the UK, now Europe!! 3 more Platinum and Gold adds Straight into "A" Rotation!!

Austria : Ö3/Vienna
Greece : POP 92.4 FM/Athens
Portugal : RFM/Lisbon

EHR Chartbreak Now!!

DINA CARROLL
SPECIAL KIND OF LOVE
Her 2nd U.K. hit single from the forthcoming debut album "So Close"

Stations:

Swedish

KRISTIUS POGU & GOJU/ Uppsala 2 Radio 1
Lars Gunnar Nilsson - Prog Dir
A List:
B List:

Big Money Ruby

CITY RADIO/Gothenburg
A List:

Power Play:

RADIO CITY/Stockholm
Niels Liljegren - Music Dir
Power Plays:
B List:

RADIO CITY/Stockholm

A List:

Sofia Kiellgren Skonheten

Janet Jackson - Love
B List:

Masato Shima

B List:

Reto Hufner - Dir

Power Play:

Mélissà Stoessel

Power Ploy:

RADIO 2/Zurich

Power Ploy:

Roxette

A List:

A List:

B List:

A List:

B List:

A List:

A List:

EHR Chartbound Now!!

A List:

Power Ploy:

Power Ploy:

B List:

B List:

B List:

Switzerland

CUBA 3/VIENNA
Dina Carroll - Special Kind of Love

Radio 1

Radio 1

Radio 1

Radio 1

Radio 1

Radio 1

Radio 1

Radio 1

Radio 1

Radio 1

Radio 1

Radio 1

Radio 1

Radio 1

Radio 1

Radio 1

Radio 1

Radio 1

Radio 1

Radio 1

Radio 1

Radio 1

Radio 1

Radio 1
20

M&M Reporter Roster

Station/City | Format
---|---

1. NORTHWEST (NW): British Isles (United Kingdom, Ireland)

2. CENTRAL (C): German-language regions

3. WEST (W): Francophone areas

4. NORTH (N): Scandinavia (Sweden, Denmark, Norway, Finland)

5. WEST CENTRAL (WC): Dutch-language areas

6. SOUTH (S): Italian-language areas

7. SOUTHWEST (SW): Iberia (Spain, Portugal)

8. EAST CENTRAL (EC): East Central Europe

9. SOUTHEAST (SE): Balkan (Greece, Slovenia, Bulgaria)

10. NORTHEAST (NE): Baltic area (no reporters yet).

11. EAST (E): Eastern Europe


A Guide To M&M's Radio Station Reporting Rankings

M&M's EHR, ACE and OGR charts are based on a sample reported each week by M&M's reporter team. Participating stations are selected as reporters and "weighted" as "Platinum," "Gold," "Silver" or "Bronze" stations based on the following criteria: market population, location, weekly reach and/or average share of the available audience, policy of programming current music, retail influence and ability to report in a timely, consistent and accurate manner. More detailed definitions follow below. It should be noted that any stations rated as "Platinum" may vary slightly from one region to another within one of the four regions. For these reasons, all Platinum stations will be weighted equally, no matter what size the station is. Stations with Gold, Silver or Bronze status are subject to regular review as ratings and station policies change. Broadcasters interested in joining M&M's Reporter Roster should call or fax M&M Station Reports Manager Pieter Kops; tel: (+31) 20.669 1961; fax: 669.1951 or 1941.

Regions

1. NORTHWEST (NW): British Isles (United Kingdom, Ireland)

2. CENTRAL (C): German-language regions

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For exact specifications for particular regions, see Regional EHR Top 20 page, elsewhere in this issue.

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The European Top 100 Albums is compiled by BMI Communications BV in cooperation with Buma/Sterema © BMI Communications BV/Buma/Sterema. All rights reserved. Compiled from the national album sales charts of 16 European territories.

* recognition of pan-European sales of 500,000 units
* recognition of sales of 1 million units
* multi-million sellers indicated by a numeral following the symbol

MUSIC & MEDIA DECEMBER 12 1992

AmericanRadioHistory.Com
THE ADULT CONTEMPORARY EUROPE (ACE) Top 25 chart is based on a weighted scoring system. It is compiled from information including data collected, compiled and provided by Nielsen SoundScan, Inc. and Broadcast Data Systems. This chart is constructed by Billboard magazine from information including data collected, compiled and provided by SoundScan, Inc. and Broadcast Data Systems.

**UNITED KINGDOM**

Most played records on BBC stations and major universities.

1. (2) Charles & Eddie - Would I Lie To You?
2. (3) Vanessa Paradis - Be My Baby
3. (4) Whitney Houston - Will Always Love You
4. (5) Whitney Houston - I Will Always Love You
5. (6) ADDICTION - My Destiny (Motorola)

**GERMANY**

Most played records on the ARD stations and major programs. Compiled by Media Control/Idees Radio.

1. (2) Inner Circle - Swet
2. (3) Charles & Eddie - Would I Lie To You?
3. (4) Vanessa Paradis - Be My Baby
4. (5) Whitney Houston - Will Always Love You
5. (6) ADDICTION - My Destiny (Motorola)

**FRANCE**

Most played records on AM stations. Compiled by Media Control/Strasbourg.

1. (1) Boney M. - My Heart Will Go On
2. (2) Whitney Houston - I Will Always Love You
3. (3) Michael Jackson - Heal The World
4. (4) ABBA - Take A Chance On Me
5. (5) Whitney Houston - I Will Always Love You

**SWITZERLAND**

Most played records on national radio stations and private services. Compiled by Stichting Nationaal Centrum Zove.

1. (1) Inner Circle - Swet
2. (2) Vanessa Paradis - Be My Baby
3. (3) Whitney Houston - I Will Always Love You
4. (4) Whitney Houston - Will Always Love You
5. (5) Whitney Houston - I Will Always Love You

**FINLAND**

Most played records on Swedish national and local networks. Compiled by Airplay Sweden.

1. (2) Prince - When Doves Cry
2. (3) Whitney Houston - I Will Always Love You
3. (4) Whitney Houston - Will Always Love You
4. (5) Whitney Houston - I Will Always Love You

**SWEDEN**

Most played records on national radio stations D3 and Rabbits. Compiled by Stichting Nationaal Centrum Zove.

1. (1) Inner Circle - Swet
2. (2) Vanessa Paradis - Be My Baby
3. (3) Whitney Houston - I Will Always Love You
4. (4) Whitney Houston - Will Always Love You
5. (5) Whitney Houston - I Will Always Love You
**OFF THE RECORD**

**ONLY A RUMOUR:** PolyGram Germany MD Wolf D. Gramatke has flatly denied rumours circulating in the country that Metronome and Phonogram are to be merged. "Absolutely rubbish," says Gramatke, who adds that no decision has been made about the two companies.

**EUROPE 2 IN BELGIUM?:** M&M bears Europe 2 is on the verge of launching its service in Belgium in most major markets. Insiders say it could debut in early January 1993.

**BACK IN ACTION!** Congrats to Yvonne Fletcher, who was recently let go as senior international manager at BMG Records UK. She has been taken on by MCA Records International in London as product manager.

**GOING LOCAL!** M&M hears four local radio licenses have been granted in the former East German state of Saxony. The licenses, including Radio Dresden and Radio Leipzig, have apparently been co-bid by the Charivari and Gong groups.

**ARABELLA POWER:** No wonder Radio Arabella has no objection to BLM's plans to give Munich's 105.2 frequency to the station. M&M hears that a station on this frequency will have a potential 25kw of power at its disposal compared to the average 300 watts available to other stations.

**SEX TALK:** EHR net Skyrock has debated a sex-oriented talk show in the 17.00-19.00 slot. Programme director Laurent Bouneau says the show, called "Turlututu," is based on calls from listeners "who talk about their sexual experiences; but what makes it different is that the words used to describe their stories must be more imaginative, if not poetic.

**NEO NAZIS THREATEN CONCERT:** East German singer/rapper J. defied a bomb threat from Neo-Nazis and went on stage—while police security—as planned at a show in Goldsmith's College in South London. A college official said that a phonecall was received from someone claiming to represent the National Union Of Fascist Students saying that J. would be firebombed and physically attacked if he went ahead with the show.

**People On The Move**

**BELGIUM:** Karla Dom is leaving her position as label manager at CNR on December 15 to join former CNR GM Bert Burm at his Alora company. Head of promotion Marleen Basseez will leave CNR January 15th for a yet unknown destination. Promotion at CNR will be handled by Allan Gijssels.

**DENMARK:** At EMI-Medley Thomas Hohne has been appointed international exploitation manager, reporting to MD Michael Ritto.

**FRANCE:** Grégoire Bedot, the new promotion manager at FNAC Music, has hired two new staffers: Didier Aaron (FM stations) and Genevieve Gilland (TV promotion), both from Sony Music.

**FRANCE:** Erick Viollet is in charge of press promotion for indie label New Rose, following the departure of Michel Vidal to Sony Music's sub-label Squatt.

**GERMANY:** Uwe Meyer Durkopp has left East West Records to head the national A&R department at MCA Records, starting February 1.

**NORWAY:** Jan Petter Krogslet replaces Unni Arnesen as label manager at EMI Norway for 11 months, starting on February 1 next year.

**UK:** Colin Bell, London Records GM, confirmed he will take over as MD at the PolyGram affiliate in January. Bell will replace Roger Ames who succeeded Maurice Oberstein as chairman/CEO of PolyGram UK January 1.

**Dance Labels**

(continued from page 1)

BPW is going to launch separate dance, jazz and classical charts is great as it shows they are recognising that the music industry has to become more specialised. We've still got to convince the industry that it should also return to a sales-only based national singles chart.

Despite the recent high profile of dance music in the charts, Martinsohn says dance companies should not be complacent. "We are still talking about Logic in our four-year history; but I have to think of a time when we have no Dr. Alban or BNS that's being advertised. Developing no-name acts when airplay plays such an important role in the charts is a huge problem.

Martinsohn hopes that he and other dance directors will be able to contribute their knowledge and experience to the new dance charts. He comments, "BPW and the majors need to work with people who can deliver the experience about dance music to them. Dance is a complex market with its own recessions, changes and influences. Most BPW members are middle-aged. What can they know about dance music? It's up to us to educate them.

"Zombik doesn't see the discussion as being about dance music at all however. "This is not a sales-based discussion, " he says. "We made it clear from the very beginning that our discussions are not to help give dance a better position in the market. We see that certain areas in the market are disadvantaged by our chart progress and it's our obligation to remedy this."

Meanwhile, ZYX Records is taking a fresh approach to tackle the problems with the current chart system. ZYX initiated its own Single Hitparade Interest Group in March of this year and has sent a letter of complaint to BPW signed by dance companies and retailers, demanding that immediate changes should be made to the chart system. The group's tactic of using threats and ultimatums was frowned upon by the BPW committee, however, and ZYX decided to give up on dialogue and put all its efforts into designing a new chart, without airplay, with the help of researchers Infas.

"One major question is, "This still makes me very angry," We've put a lot of time and effort into explaining the chart system to these people and keeping them up to date with discussions. We haven't heard anything from them since July," Zombik says the fight could last three more times than Media Control's system.

**Regional Licence**

(continued from page 1)

Unlike the national commercial services (INR), which were awarded last year, under rule, the applications for regional ILR licences will be judged on programming quality, financial viability and the applicant's ability to serve the needs of the region. The Authority's deadline for applications is March 16, 1993.

Comments Capital Radio/London MD Richard Eyre, "Against the choices already existing in the north west region, the broadast choice of the RMC-Nostalgie case, Zombik has decided not to go on with discussions with [the station's] main shareholder Sofirad (10%) of Monaco (17%) and the French state holding company Sofirad (83%).

Europe 1 Communications has strongly opposed the planned purchase, claiming that if Havas was to own RMC it would give the group a "dominant position" in the music market. One of Havas's subsidiaries, IP Information et Publicité, is RTL's advertising representative; it also handles advertising for Fun, Metronome, Radio Monceau and controls 33% of the radio ad sales in France. According to the recent September-October 92 Mediametric ratings, stations represented by IP commanded a 26.1% cumulative audience, while the closest competitor, Régie No. 1, a European affiliate, had a 24% share; RMC and Nostalgie, through their rep Generation Soekel, had a 8.8 audience.

Europe 1 took the issue before the Competition Council to judge if an RMC-IP combination would adversely affect competition. The Council's advice to the Ministry of Economy has not been made public, but insiders say there is good reason to suspect that it was not positive, which probably prompted Havas decision not to go on.

Piel says that he will now be talking to BPW members and key MDs over the next year to convince them that a sales-only chart is now possible.

**HAVAS**

(continued from page 1)

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**PolyGram**

(continued from page 1)

25 and Uncanny Alliance's I Got My Education.

Third-quarter sales statistics in France show that although the singles field is still strong (with singles and cassettes losing ground (amounting to 1.7 million units, a drop of 4% compared to the same period last year), CD single sales have jumped by 25%, mainly attributable to the two-track CD.
**Covering The Top**

After a two-week reprieve over the EHR ranks, Tasmin Archer has to make way for Whitney Houston. The rendition of Dolly Parton’s “Will Always Love You” climbs to number 1 in its fifth chart week, marking the first time in more than a year. The move coincides with BMG’s big pan-European campaign for the soundtrack, from which this single is taken (see further details later). If Houston keeps her position at week 9, the year will be closed with a typical seasonal single heading the list. And this looks likely as the song is also performing very strongly. Already in its third week, it has collected 14 new adds (good for a 13% spreading angle). Reports are pouring in from 20 territories and currently 54% of M&M’s platinum stations are on it.

Charles & Eddie are in hot pursuit. Still at number 2, but very close to Houston in terms of chart points, they equally qualify for the “hit parade” slot at the top spot. The move coincides with BMG’s big pan-European campaign for the soundtrack, from which this single is taken (see further details later). If Houston keeps her position at week 9, the year will be closed with a typical seasonal single heading the list. And this looks likely as the song is also performing very strongly. Already in its third week, it has collected 14 new adds (good for a 13% spreading angle). Reports are pouring in from 20 territories and currently 54% of M&M’s platinum stations are on it.

**New Top 20 Contenders**

- Whitney Houston / “Will Always Love You” (Arista)
- Charles & Eddie / “Would I Lie To You” (Capecoral)
- Tasmin Archer / “Sleeping Satellite” (EMI)
- Vanessa Paradis / “Be My Baby” (Polydor)
- Michael Jackson / “Heal The World” (Epic)
- Bon Jovi / “Keep The Faith” (Jambuck/Mercury)
- Boyz II Men / “End Of The Road” (Motown)
- Madonna / “Erotica” (Virgin)
- Roxette / “Queen Of Rain” (EMI)
- Prince / “Fire” (Parlophone)
- U2 / “Who’s Gonna Ride Your Wild Horses” (Island)
- PW Down / “I’d Die Without You” (Gee Street/Arista)
- Undertaker / “Never Let Her Slip Away” (PW International)
- Shakespere Sister / “Hello (Turn Your Radio On)” (London)
- Cher / “Oh No Not My Baby” (Geffen)
- Bobby Brown / “Good Enough” (MCA)
- Michael Bolton / “To Love Somebody” (Columbia)
- Bob Marley & The Wailers / “Iron Lion Zion” (Tuff Gong)
- R.E.M. / “Drive” (Warner Brothers)
- En Vogue / “Free Your Mind” (Westrecs)
- En Vogue / “I Am What I Am” (MRC)
- Madonna / “Deeper And Deeper” (Island)
- Genesis / “Tell Me Why” (Virgin)
- R.E.M. / “Man On The Moon” (Mercury)
- Elton John / “The Last Song” (Rocket)
- Heights / “How Do You Talk To An Angel” (Capitol)
- P. Smyth & D. Myles / “Sometimes Love Just Ain’t Enough” (MCA)
- Lionel Richie / “Love, Oh Love” (Motown)
- Phil Collins / “Man In The Moon” (Warner Brothers)
- Celine Dion / “Love Can Move Mountains” (Virgin)
- Genesis / “Tell Me Why” (Virgin)
- Brian May / “Back To The Lights” (Island)
- Vaya Con Dios / “Heading For A Fall” (Columbia)
- Arrested Development / “People Everyday” (Chrysalis)
- Rod Stewart / “Tom Traubert’s Blues” (Warner Brothers)

**EHR Top 40**

| # 1 | 35 | Whitney Houston / “Will Always Love You” (Arista) | 96 | 70 | 26 | 14 |
| # 2 | 6 | Charles & Eddie / “Would I Lie To You” (Capecoral) | 95 | 74 | 21 | 7 |
| # 3 | 9 | Tasmin Archer / “Sleeping Satellite” (EMI) | 94 | 71 | 23 | 3 |
| # 4 | 11 | Vanessa Paradis / “Be My Baby” (Polydor) | 89 | 65 | 24 | 7 |
| # 5 | 8 | Michael Jackson / “Heal The World” (Epic) | 86 | 68 | 18 | 14 |
| # 6 | 14 | Bon Jovi / “Keep The Faith” (Jambuck/Mercury) | 77 | 51 | 26 | 6 |
| # 7 | 13 | Boyz II Men / “End Of The Road” (Motown) | 79 | 59 | 20 | 3 |
| # 8 | 9 | Madonna / “Erotica” (Virgin) | 64 | 47 | 17 | 0 |
| # 9 | 11 | Roxette / “Queen Of Rain” (EMI) | 53 | 30 | 30 | 0 |
| # 10 | 11 | Prince / “Fire” (Parlophone) | 53 | 30 | 20 | 0 |

**Most Added**

- Madonna / “Deeper And Deeper” (Maverick)
- Prince / “Fire” (Parlophone)
- U2 / “Who’s Gonna Ride Your Wild Horses” (Island)
- Undertaker / “Never Let Her Slip Away” (PW International)
- Whitney Houston / “Will Always Love You” (Arista)
- Rod Stewart / “Tom Traubert’s Blues” (Warner Brothers)
- Michael Jackson / “Heal The World” (Epic)
- Vanesa Paradis / “Be My Baby” (Polydor)
- Madonnna / “Deeper And Deeper” (Maverick)
- Prince / “Fire” (Parlophone)

**EHR Top 40 Chartbound**

- FLEETWOOD MAC / “Love Shines” (WEA)
- WILLY DEVILLE / “Hey Joe” (FNC)
- STEREO MCS / “Connected” (4th & B’Way)
- GENESIS / “Invisible Touch” (Virgin)
- CHRISTIANS / “Father” (Columbia)
- BRIAN MAY / “Back To The Lights” (Island)
- LEONARD COHEN / “Closing Time” (Capitol)
- BRIAN MAY / “Back To The Lights” (Parlophone)
- ONE MORE TIME / “Highland” (EMI)
- SADIE / “Feel No Pain” (EMI)
- CHRIS REA / “God’s Great Banana Skin” (EMI)
- FANTASTISCHEN VIER / “Die Daffi” (Capitol)
- SANDRA / “How Do You Talk To An Angel” (Chrysalis)
- JEREMY JORDAN / “The Right Kind Of Love” (Chrysalis)

**Top Recurrents**

- Undertaker / “Never Let Her Slip Away” (PW International)
- Inner Circle / “Sweet” (Ariola)
- Brian May / “Too Much Love Will Kill You” (Parlophone)
- Shakespere Sister / “Hello (Turn Your Radio On)” (London)
- Genesis / “Tell Me Why” (Virgin)
- Phil Collins / “Man In The Moon” (Warner Brothers)
- Celine Dion / “Love Can Move Mountains” (Virgin)
- Genesis / “Tell Me Why” (Virgin)
- Brian May / “Back To The Lights” (Island)

**New Top 20 Artists**

- Whitney Houston
- Charles & Eddie
- Tasmin Archer
- Vanessa Paradis
- Michael Jackson
- Bon Jovi
- Boyz II Men
- Madonna
- Roxette
- Prince

**New Top 20 Art/Title**

- Whitney Houston / “Will Always Love You” (Arista)
- Charles & Eddie / “Would I Lie To You” (Capecoral)
- Tasmin Archer / “Sleeping Satellite” (EMI)
- Vanessa Paradis / “Be My Baby” (Polydor)
- Michael Jackson / “Heal The World” (Epic)
- Bon Jovi / “Keep The Faith” (Jambuck/Mercyury)
- Boyz II Men / “End Of The Road” (Motown)
- Madonna / “Erotica” (Virgin)
- Roxette / “Queen Of Rain” (EMI)
- Prince / “Fire” (Parlophone)

**Chartbound**

- JORDY / “Dar D’tre Babé” (Columbia)
- RICHARD MARX / “Chain Around My Heart” (Capitol)
- ERASURE / “Who Needs Love” (Mute)
- SHAMON / “Don’t Believe In Us” (EMI)
- BRYAN ADAMS / “Do I Have To Say The Words” (A&M)
- RAGE / “Keep To You” (Pulse)
- CATHY DENNIS / “Irresistible” (Polydor)
- EXTREME / “Stop The World” (A&M)
- DINA CARROLL / “Special Kind Of Love” (A&M)
- INNER CIRCLE / “Rock With You” (Metronome)
- HEAVEN 17 / “Imagination” (Virgin)
- BIZARRE INC. / “I’m Gonna Get You” (Vinyl Solution)
- BETTY BOO / “I’m On My Way” (WEA)
- ROY ORBISON / “Heartbreak Hotel” (Capitol)
- YOUNG / “Harvest Moon” (Columbia)

**New Top 20 Labels**

- FLEETWOOD MAC
- Love Shines
- WILLY DEVILLE
- Hey Joe
- STEREO MCS
- Connected
- GENESIS
- Invisible Touch
- CHRISTIANS
- Father
- BRIAN MAY
- Back To The Lights
- LEONARD COHEN
- Closing Time
- BRIAN MAY
- Back To The Lights
- ONE MORE TIME
- Highland
- SADIE
- Feel No Pain
- CHRIS REA
- God’s Great Banana Skin
- FANTASTISCHEN VIER
- Die Daffi
- SANDRA
- Johnny Wanna Live
- U.S. 3
- “Corrosion”
- Blue Note
- JEREMY JORDAN
- The Right Kind Of Love

**New Top 20 Artists/Title**

- Whitney Houston / “Will Always Love You” (Arista)
- Charles & Eddie / “Would I Lie To You” (Capecoral)
- Tasmin Archer / “Sleeping Satellite” (EMI)
- Vanessa Paradis / “Be My Baby” (Polydor)
- Michael Jackson / “Heal The World” (Epic)
- Bon Jovi / “Keep The Faith” (Jambuck/Mercyury)
- Boyz II Men / “End Of The Road” (Motown)
- Madonna / “Erotica” (Virgin)
- Roxette / “Queen Of Rain” (EMI)
- Prince / “Fire” (Parlophone)
### 1. NORTHWEST

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**MOST ADDED**
- MADONNA/Deeper And Deeper (Virgin)
- TINA TURNER/What's Love Got To Do? (Chrysalis)
- ROY ORBISON/Running With The Night (Maverick)

**TNT**
- Madonna
- Prince
- Whitney Houston

**WE CAN'T STOP**
- Madonna
- Whitney Houston
- Van Halen

**AMERICA'S MOST Wanted**
- Madonna
- Whitney Houston
- Van Halen

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**AMERICA'S MOST Wanted**
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sade love deluxe

FEEL NO PAIN

The brand new single from the 2 million selling album

sade love deluxe

Additional mixes by Nellee Hooper

Breakout Rotation at MTV (Europe)

No. 2 European Top 100 Albums

Top 10 US Billboard Album Chart